



MANITOBA CALLING

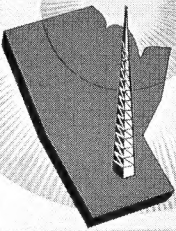
JUNE

1944

Men With Wings



Manitoba, for years back, has echoed to the drone of aircraft as they followed the skyways of commerce into remote parts of our northland. Young boys paused to gaze and listen, and paused again to dream of the day when they too might sit in the seats of the mighty — Their heroes were men with wings. That day has come, and under stress of war Manitoba's young men by the thousands are helping to beat down the challenge to Democracy's right to the air and the earth beneath.



MANITOBA CALLING

Vol. VIII, No. 6.
Single Copy
5c

Address all communications to Public Relations Department,
CKY Radio Branch CKX
Manitoba Telephone System,
Winnipeg.

June, 1944.
12 Issues, 60c.
Post Free.

"WHO'S THERE?"

"It's the"



Bert Pearl

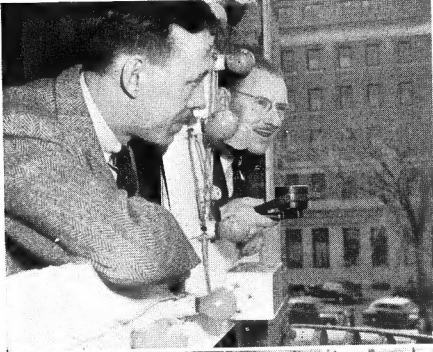
As we were going to press there came to our desk a brochure bearing the legend "What Folks Think About THE HAPPY GANG—A report to the Nation by the Sponsors, Colgate-Palmolive-Peet Company".

We paused to glance through the brochure, much longer than we had intended. Then we scrapped the editorial already prepared for this page and wrote this one—a tribute to a great little showman, a talented and unceasing worker in the field of entertainment, a fellow who carries his neighbourly spirit and his philosophy of cheeriness into his private

life—Bert Pearl. With this we include our appreciation of his associate artists who each week-day, Saturdays excepted, join with him in giving a million listeners across the continent the songs, patter, and instrumental offerings of THE HAPPY GANG.

Publication of the brochure marks the approaching seventh anniversary of the show on June 12th. In a foreword to the brochure which is a remarkable collection of tributes to THE HAPPY GANG, Mr. Chas. R. Vint, President of Colgate-Palmolive-Peet Company, writes of the programme as "a property to be used for the benefit of the Canadian people and their war effort. Any commercial use must come only as a secondary value. That we realize and that we pledge."

To Bert Pearl, then, his inimitable HAPPY GANG, and to the sponsors of a show which has done more to brighten the dark days of war than will ever be fully known—Many Happy Returns of the Day!



Victory Loan Launched in Brandon

Arrival of Brandon's Victory Shield, opening the 6th Victory Loan campaign on April 22nd, was marked by a street parade. Eric and Humphrey Davies of CKX are seen describing the parade from the balcony of Brandon's City Hall.

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A portion of the parade passing the corner of Tenth Street and Rosser Avenue. Over 120 vehicles and personnel numbering more than 2,000 participated.

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Troops from A4 C.A.T.C. passing saluting base at City Hall; Brig. General Kirkcaldy taking salute. Also on the platform were Col. R. E. Bliss, O.C. A4 C.A.T.C.; Wing Commander Michelson, O.C. No. 12 S.F.T.S., R.C.A.F.; Col. A. L. S. Nash, O.C. A3 C.A.T.C., Camp Shilo; Mayor L. H. McDorman; S/L Jarvis, No. 2 Manning Depot; and Messrs. R. E. Unicame and J. B. Craig of Victory Loan Committee.

★ ★ ★



Lance Corpl. Billan of Winnipeg, the Paratrooper who delivered Brandon's Shield to His Worship Mayor L. H. McDorman, being interviewed by Humphrey Davies of CKX. L/Cpl. Billan dropped by parachute from an aircraft which left Winnipeg following the opening ceremony at the Legislative Building.

Whither Broadcasting?

By JOE ZILCH.

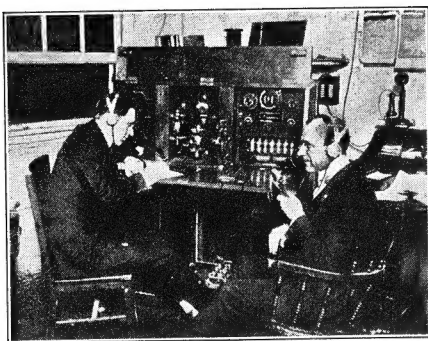
Where are we heading in this business of entertaining the multitude by radio—or are we? Shall we continue our present methods indefinitely or may we expect revolutionary changes which will in a few years from now make our current techniques seem as antiquated as the phonograph at which we used to hang the mike?

Even casual observers of broadcasting, not to mention the consistent listeners, are aware that very little noteworthy progress in the presentation of radio programmes has been evident during the past five years. There have been few improvements in technical equipment, in studio facilities, etc., and not much advance in the methods of programme production.

It Might Be Worse

It is as certain as anything relating to unfulfilled prediction can be that we would probably be enjoying many developments in radio had not five years of war intervened. John Citizen hasn't had time to bother much about broadcasting. He has taken what came, sometimes grumbling that it wasn't so hot, but he has put up with it and rarely has he been loud in his complaints. It is war, and one expects inconveniences and disappointments in such times as these. Big events have made news reports and commentaries so important, and speeches by Churchill and Roosevelt have made us forgive any mediocre features with which we may have been regaled at other times. Considering all the handicaps incidental to the world conflict, broadcasting really hasn't done badly. On the contrary, it has carried on remarkably well.

Now, while war tends to slow down some activities in our way of living, particularly those where cultural achievements are concerned, it undoubtedly speeds up others, as for example scientific discovery and mechanical invention. Behind the curtain of secrecy which for reasons of security conceals the details of many amazingly ingenious devices,



Canada's First Broadcasting Station

there is a scene being set which will astonish us when peace permits disclosure. We hear hints of these things, but only the privileged experts know much about them. It is worth noting, also, that even those same experts, so able in applying their devices to war, may not yet foresee the applications of their inventions to the ways of peace.

Will History Repeat?

Veterans in radio will recall how the thermionic tubes in radiotelephone installations during World War I led to the birth of broadcasting a year or two after peace was declared. Probably few of the engineers who developed the vacuum tube circuits for radiotelephony under the pressure of war visualized an extension of their use beyond the purposes of point-to-point communication. Those who remember that Canada's first broadcasting station was a mobile unit originally manufactured for use by the Army in France, look forward to the end of present hostilities with special interest. They wonder if history will repeat itself and bring forth from among the now secret inventions of war some marvel that will profoundly affect our methods of providing entertainment in the home. It is not, perhaps, without thoughts of television that they believe some thrilling post-war radio improvements remain to be seen.



More Morning Good Turns

Worthy Causes Helped by CKY's Rhymed Announcements

In our May issue we published some of the verses written and broadcast by CKY in support of various campaigns for funds, salvage, etc.

There is in Winnipeg an organization known as "The Prisoner of War Relatives Association". These good people meet to discuss matters concerning their relatives who are in enemy prison camps. Asked to announce a meeting, CKY went into action with:—

Some folks with lov'd ones far across the sea,
Imprisoned in Japan or Germany,
Have formed a club, whose members monthly meet
To interchange their memories, and greet
The meagre news which censorship has pass'd
And mails delayed by war have brought at last.

They share their letters, all alas too brief,
But, even so, such antidotes to grief.
They talk about the parcels which they send,
And how their boys receive them in the end.
How some are lost, perhaps, in ships at sea
Since no word comes of their delivery . . .

These and a hundred matters are discussed
Pertaining to their common int'rests, just
Because those absent ones of whom they're fond
Unite them in a sympathetic bond . . .
If you would like to come, please note the date—
Tonight, in Grace Church Parish Hall, at eight.



When the Winnipeg General Hospital Nurses' Glee Club were advertising a performance recently, with John Goss and Max Pirani on the programme, CKY's versifier broke into this:—



Like most impressionable males,
I favour vocal art and beauty,
And love those Florence Nightingales
Who sing so sweetly when off duty.

So, when the Nurses' Glee Club give
A concert with John Goss assisting,
And Max Pirani—as I live—
I tell you, there is no resisting.

If you will take advice from me
And pardon these poor simple verses,
You'll go and hear some lovely glee,
And see some very pretty nurses.

Morning Good Turns are broadcast on week days between 8.25 and 8.30 a.m. The five minute period includes announcements of programme changes; references to tag days, financial drives, etc.; and gossip about miscellaneous topics.

~ MANITOBA CALLING



THREE LOVELY STARS in
"Album of Familiar Music"

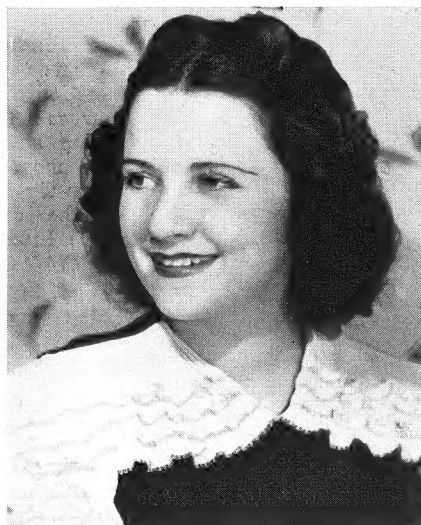
CKY
Sunday
Evenings
8.30



EVELYN
McGREGOR
Contralto



MARGARET DAUM
Soprano



JEAN DICKENSON
Coloratura Soprano

Sponsors of this popular programme are Sterling Products, makers of
Bayer Aspirin.



So You Want to Write for Radio?

First of a New Series by

Walter H. Randall, Continuity Editor, CKY.

When the Editor of Manitoba Calling suggested I write this series of articles, I said: "What shall I say?"

"Tell them everything—how to write radio dramas, commercial continuity, talks, etc."

So that is what I will try to do. And as most aspiring scripters will be mainly interested in writing half-hour radio dramas, this series of articles will take in radio plays, commercial or advertising continuity and talks in the order named.

The simple fundamentals of writing stories — plot — conflict—development — characterization — beginning and ending, etc., all these hold good in writing radio scripts. But—radio is a different medium—entirely different—therefore the technique of presentation is vastly different!

Before getting down to the actual technique of writing plays for the air, I would like to answer a question that must be at the back of your minds—What chance will my radio play have? I can best answer that at the moment by quoting some figures. I hope figures don't bore you. Personally, the only figures I dislike looking at are Income Tax figures!

I haven't counted them, mind, but a safe estimate of daily wordage is 25 million words a day for Canadian and American programmes. Yes, 25 million words—today, tomorrow and every day. And when we break those words down, we find they are used in approximately 18,000 different programmes!

Stunning figures, aren't they? You didn't realize perhaps just what it takes to fill the insatiable appetite of radio.

So, you can see that anyone with a good 15 minute or half-hour play has a fair chance of selling it.

Radio, I think, is here to stay! The radio is a necessity in our homes. Con-

sequently, the terrific demand for new material and original ideas has opened up a field that offers the greatest opportunities for skilful writers since printing was invented!

But radio demands a new type of writer—a specialist who is trained for his field. Without the technique of writing for radio—all your experience as a writer is just about as valuable as a plumber without his tools!

The first radio drama was produced in 1922. It was terrible! Through the trial and error period that followed, radio laid its moist hands on established works, and tried to put playlets and dramas on the air without thought to the limitations of the microphone. Early productions were almost all adaptations of well known stories. Gradually, radio turned to

established writers who recognized it as a new medium for the painting of pictures in the minds of an audience.

You would be well advised to keep these two very important facts in mind when you start to write a radio play:—

One—The audience that will hear your play over the air is not a crowd audience. Your audience will be individuals. The individuals will be gathered in small groups, eliminating crowd psychology!

Two—Radio drama exists only in the mind of the listener. In the theatre or on the screen, dramas are demonstrated before your eyes. But over the air, your play can only unfold in the listener's imagination!

In the theatre, your actor can come on stage, walk over to a chair, sit down, cross his legs, light a cigarette, help himself to a drink, get up, kiss any stray maids that happen to be dusting, and then sit down again.

And, because you have paid maybe \$1.20 including tax, for your seat, and are stirred up by the regimented emo-





tions of the crowd around you, the lack of plot advancement passes by almost unnoticed. If you do feel like leaving your seat, thoughts of kicking 15 people in the shins on the road to the aisle, make you stay put.

But your radio listener is a free individual. If your play doesn't get off to a fast start with a quick plunge into the essential conflict, your listener is quite liable to switch off the programme.

Therefore a good rule to remember is **tell them straight and tell them quickly.**

That is one of the basic fundamentals of writing good radio plays.

Another very important item to remember always is to keep your casts as small as possible! By that, I mean your listener can only keep track of a very small number of characters. On the screen, or in the theatre, you are able to follow the doings of more characters because you can see them!

But you are dealing with the mind world in radio drama, and once your listener loses track of the characters, he is lost for good.

Voice is the only guide your listener has.

The essential thing to remember, then, is never to let more than three characters bear the brunt of any scene!

We'll assume that when you start to write a radio play, you have a good plot, with not too many complications, some nicely drawn characters, and enough conflict and action to give your play that very necessary—pace!

While your fingers hover over the typewriter keys, **think in terms of scenes!** Remember—a few hints while you are setting the scenes of your play can set the listener's mind to picture making activity. A stiffly-laid and very involved scene-setting baffles the listeners' imagination!

So, picture the scene yourself. Then, with a few deft strokes, paint it for the listener. Use vivid, vital, stinging, bril-

liant words. Literally, **radio has no action — there is only illusion!** So use words that conjure up action and movement in the mind of the listener!

Verbs are good action words!

Words! That's a good cue-line for leading me into a very important—perhaps the most important—part of writing a radio play—dialogue!

So, when you put words into the mouths of your characters, **read your dialogue aloud. If it doesn't sound natural—it won't do!**

Use short sentences. They make the action of your play speed along. But don't make the mistake of using abrupt, jerky sentences. Strive for natural speech!

Never permit one character to ramble on at length. It sounds very unnatural in radio. Avoid soliloquies unless you are doing it for a very special purpose. Remember that in real life, a person does not as a rule permit another person to talk

at length. He, or I might say, she, would interrupt sooner or later—and mostly sooner!

By the way, you may have noticed that I haven't spent much time on any one part of the various fundamentals of writing radio plays. I have given them to you in small doses so that you may better absorb them and remember them. I intend to summarize these important parts briefly later on so as to spotlight each one, thereby implanting them more firmly in your memory.

In radio, the listener's ear is the way to his imagination. Capture your listener's imagination and you have him bound to the radio.

Therefore, when you create your characters, remember they will be identified only by their voices!

There are many ways to portray a character. You can use dialect. This is one of the most effective means of identifying a character.

(To be continued.)



Rehearsing a Script



"L for Lanky", the popular programme produced in co-operation with the R.C.A.F. and sponsored by Canadian Marconi Company, concluded its season's run recently.

A return of this feature in the Fall will be anticipated by a large number of listeners with considerable eagerness and with some speculation as to what the new series may tell of the Lancaster Bomber's part in the Allied invasion of Europe.

"L for Lanky" recounts the adventures of seven Canadians in the R.C.A.F. and gives a realistic dramatization of squadron life. Each broadcast is an authentic interpretation of actual happenings during flights over enemy territory made by personnel of the R.C.A.F. overseas. The thrill of air warfare is brought home to Canadian listeners when they hear the true-account experiences of "L" for Lanky and its crew.

The close co-operation between the crew members is typical of the team-

Calling . . .

work and good fellowship of the Royal Canadian Air Force.

★ ★ ★

Above are shown the actor crew of "L for Lanky", just after completing their first flight in a Lancaster Bomber at Toronto recently.

Left to right: Pilot Officer Red Cook (Jack Fuller); wireless operator Bill Preston (Jules Upton); rear gunner John Stark (George Murray); bomb aimer Curly Maynard (Herb Gott); mid-upper gunner Monty Montgomery (Art Martin); navigator Mac MacIntyre (Edward Ross); and author Don Bassett. Engineer Spike Smith is played by Vine Tovell (inset).

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The Canadian Marconi Programme

"L for Lanky"

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Alan Savage, one of Canada's outstanding radio producers, directs the "L for Lanky" show. In the picture above he is seen timing the script at rehearsal.

"L for Lanky", which came to CKY via the CBC network, will again be sponsored by the Canadian Marconi Company when the series is resumed next season.

Flying Officer Walter (Rocky) Sherk, D.F.C. and Bar, of the Royal Canadian Air Force, is pictured with Maurice Rapkin during an interview on the programme. The gold wings worn by F/O Sherk just below his ribbons indicate that while "on ops" he belonged to a famous Pathfinder Squadron.





THE SULTAN

By L. T. S. NORRIS-ELYE, B.A. (Cantab.)

Director, The Manitoba Museum.

While collecting specimens for museums is hard work and often full of disappointments, there is a tremendous thrill in getting a badly wanted specimen or in observing some unusual behaviour in an animal which you have not noticed on previous occasions. It is almost true to say that I have never been on a trip lasting several days without observing something that I had not seen before. The mere fact of being out of doors for an extended period is really thrilling and, with a companion of similar tastes, even the wet days in camp are almost as enjoyable as the fine ones. It has been my luck to go on several such trips with an ideal companion and this little story relates to one of these.

In September, 1941, a friend and I spent part of the time deep in the forest of Riding Mountain Park, where probably no visitors have ever been. The shrubs and poplars and the other trees had assumed the glories of a Turner sunset with every shade from lemon to deep blood red. Even the tamarack leaves had joined the chorus of the majority by showing brave colours in the face of their approaching seasonal death. All these glories had the magnificent background of the deep green spruces to show them off. In the open spaces the native prairie grasses had assumed lovely hues, as if artificially dyed in orange and yellow.

This setting would have been enough alone but there were other thrills for a naturalist. The locality was alive with Wapiti (wrongly called Elk) and our camping ground was the village green where most of the courting took place. From 4 p.m. until about 11 a.m. we could hear the bulls bugling all round us at a distance of a few hundred yards, and we could walk a few yards to a trail and be almost certain of seeing some of these magnificent animals.

Belligerent Wapiti

During their courting season the males are quite dangerous to man. Shortly after we left the Park, the Superintendent received word that several Wapiti were on one of the golf greens, marking time and destroying the turf, so he sent out a warden in a car with a shot gun to scare them away. He "shooed" at them without effect as they looked at him with an air of contempt. He fired the gun and one large buck charged him and drove him into his car. One night, the Head Warden was driving in the Park when a male Wapiti charged his car, broke one headlight and reared up and hit the metal strap that divides the windshield into two panes a tremendous blow. I saw the dent in the metal.

As these members of the deer family are considered to be about the finest in the world, I was anxious to try and get some photographs of them in a wild state. They are not confined but can roam all over the Province. One evening, about two miles from the camp, I had observed one of the finest bulls I ever saw, with five cows, glide into the open at 5 p.m. From a hill, 250 yards away, I took a photograph with my telephoto lens. However, I wanted a close-up. The illustration (No. 1) shows the result of this long shot.

The next evening, I asked my companion to drop me near the same spot at 4.45 p.m. I took a camp stool, camera and tripod. On arrival I could hear the bull bugling nearby and I had to rush things so as to reach a spot about 75 yards from his mud-hole where he would soon lie down. I had just reached some willows and set up the camera when the huge bull appeared from my left and, still bugling, walked with the utmost grandeur to the mud-hole while I took the picture showing him in profile facing right. (No. 2).



Majesty and Mud

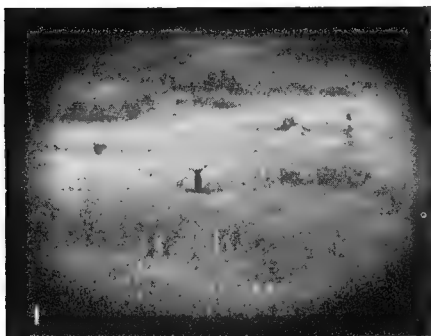
With his antlers and hoofs he made the grass fly all over the place, as it was necessary to deepen the depression in order to reach water. Though in his dress clothes, he rolled in the muck for fifteen minutes, occasionally calling warnings to his wives not to come out, I suppose, as they did not appear. I had wanted to get another picture of him after his bath as he returned toward my left, which had been his course the previous afternoon. Imagine my surprise when he walked straight towards me, not knowing I was there, although I was in full view of him, but had kept my head down and remained still.

The nearest tree was over a hundred yards away. There was absolutely nothing I could do but hope for the best and take photographs to the last! When he was about 35 yards away, I took his photograph as he faced me. He saw me bend down to look into the ground glass, and he stood still. Then he came nearer, bugling and grunting with rage, and stood with his body in profile but with his head turned towards me, wondering whether to charge.

I snapped another photograph at a distance of 25 yards, and wondered if he could hear my heart thumping!

It is my belief that had I stood up he would have charged at me, and I might not be writing this account of the experience. That he did not do so may have been due to his mistaking me for a bear. Shortly, without any hurry, he retired into the forest. He had seven points on one antler but I could not be sure of more than six on the other. Had there been a nearby tree, I would probably have ceased taking photographs after the first one!

Walter Randall, CKY's Continuity Editor, contributing a series of articles on Writing for Radio, is the author of radio plays which include "One Extra Hour of Sunlight", "Liberty Bell of Britain", etc., broadcast on the C.B.C. network.





How D'You Do!

No, don't get up—I can't stay, anyway—Got an awful lot of things to do—Shucks! They keep me busy these days—Making public appearances on billboards—Giving friendly advice to folks—Everything from preventing accidents to urging the advantages of gas cooking—They had me in kilts and playing the bagpipes in a recent issue of "Public Service News"—Imagine!—Oh well, I aim to please—Who am I?—Shucks, I nearly forgot—I'm REDDY KILOWATT—Sure—Bring you the News on CKY every weekday at 7.30 ack emma. Oh don't mention it—Always glad to serve the public—That's me—Well, I must be getting along—What's that?—Why yes, of course—Winnipeg Electric Company—Hope you'll think of me when you hear the morning news after this—You will?—Thanks a lot—S'long!



THE LISTENER WRITES

We welcome letters from our listeners at all times. Names and addresses of the writers must be given, but will be treated in confidence.

LIKES MORE SERIOUS MUSIC — "Just a word of appreciation and thanks for the music period after the news yesterday and today. I know you have to suit all tastes—that's only cricket—and it is reassuring to hear what to me is worthwhile music while I am shaving. . . . Thanks again. Give your more sober minded listeners a break here and there and I am sure they will recognize the rights of the rabid 'give' boys and girls to their musical pabulum . . ."—Winnipeg.

CONCERT OF THE AIR—"I wish to congratulate you on the programme 'Concert of the Air' with Thomas L. Thomas. It really is a treat. . . ."—Winnipeg.

SUNDAY SCHOOL OF THE AIR—"On behalf of the Presbytery of Carman, of the United Church of Canada,

and by its instruction, may I express our appreciation of the opportunity to have 'The Sunday School of the Air' at 9.45 each Sunday morning. We enjoy the programme and we believe it is doing much good in providing for many a Sunday School which otherwise would be denied. It is also a real venture in co-operation on the part of the various denominations. Thank you. . . ."—La Riviere, Man.

AN OLDER LISTENER — "Four score years and more are now mine to look back upon. Most of my hours are spent in solitude . . . In the tardy pace of lingering moments I turn to radio. To turn or not to turn, that is the question. Loneliness more often than not decides the issue and before I can overcome its desperate urge the quiet of my ten-by-ten cubicle is destroyed by blatant sounds from that instrument of good and not-so-good, the radio. True, the small knob with large powers is mine to command, but loneliness with its cold breath upon me mocks the impulse to turn it off . . ."—St. Boniface, Man.



The Question Box

We shall be pleased to answer questions relating to radio. Selected questions and replies will be published in this column. Others will be answered by mail.

F.W.: "I was interested in your explanation of how the voices on the radio are made to sound 'hollow'. Will you now tell me, please, how the effect of a person speaking on the telephone is produced? This effect is achieved by having the speaker in another studio, or usually in a booth separated from the studio by a glass soundproof partition. This speaker uses a microphone to the circuit of which is connected an instrument known as a "filter". This filter so alters the characteristics of the circuit as to suppress the rounder tones of the voice and emphasize the thinner or high frequency qualities. The ordinary telephone has the same tendency, though the effect is generally exaggerated by the filter used in the studios, so as to make a very definite contrast between the voice of the person whom you are hearing at the regular studio microphone and that of the person supposed to be at the other end of the telephone line.

J.M.: When announcers tell us that laughter or applause is registered on a meter, is the volume of such laughter or applause actually measured? Yes, A description of a modern instrument for measuring applause appears elsewhere in this issue of Manitoba Calling.

R.D.: Is television likely to come into common use in the near future? It will probably be available in the larger cities soon after the war ends. One difficulty which tends to restrict television is its use of ultra-high frequencies, necessitated by certain technical considerations. The range of ultra-high frequency waves is limited as a rule to the horizon as seen from the antennae of the stations, which is the reason for such stations being installed in high buildings, like the Alexandra Palace, London, and the Empire State Building, New York, etc. Television can be carried over wires but the very wide range of frequencies

required demands a special type of conductor which is expensive and which presents engineering problems. The fact that television programme production will be very costly is another matter affecting progress of the art. It may be several years, therefore, before the smaller cities and towns can be served by a network of television stations, though there is always the possibility that new developments will expand the range of television beyond present expectations. The late Mr. Asquith's famous words "Wait and See" may be very applicable to television. If we wait long enough we shall undoubtedly see.

B.H.: How long has CKY been broadcasting? CKY was in experimental operation in 1922, but was opened for regular broadcasting service on March 13th, 1923.

★ AIRMAN-PIANIST



A popular performer on CKX is Sergeant Frank Marshall of Winnipeg, at present stationed at No. 1. C.N.S., Rivers, Manitoba. Sergeant Marshall's piano-interpretations are heard on CKX on Fridays at 10.30 p.m.



MANITOBA CALLING

CKY PROGRAMMES

Radio programmes are subject to change without notice. The following items are listed as a guide to some of the most popular features. For more details see Winnipeg daily newspapers. Daily programmes are shown in heavy type. Those marked * run on weekdays. Those marked † are on weekdays except Saturdays. All times Central Daylight.

SUNDAY

- 9.00—CBC News—CBC.
- 9.45—Sunday School of the Air.
- 10.00—Neighbourly News—CBC.
- 10.15—Prairie Gardener—CBC.
- 11.00—Church Service.
- 12.25—News.
- 12.30—Chamber Music—CBC.
- 1.00—CBC News—CBC.
- 1.15—Anzac News Letter—CBC.
- 1.30—Religious Period—CBC.
- 2.00—New York Philharmonic Orch.—CBC.
- 3.30—H.M.C.S. Chippawa Band (Alt.)
- 3.30—Church of the Air—CBC—(Alt.)
- 4.00—CBC News.
- 4.30—Comrades in Arms—CBC.
- 5.45—BBC News—CBC.
- 6.00—Jack Benny—Gen. Foods—CBC.
- 7.00—Church Service.
- 8.00—Stage "44"—CBC.
- 8.30—American Album—CBC—Bayer Aspirin.
- 9.00—CBC News—CBC.
- 9.15—Songs of Empire—CBC.
- 10.00—Choristers—CBC.
- 11.00—BBC News Reel—CBC.
- 11.30—News Time and Sign Off.

MONDAY

- * 7.00—News and Band Revue.
- * 7.30—News.
- * 8.00—CBC News—CBC.
- † 8.05—Eight-o-Five Show.
- † 10.00—Road of Life—CBC—Chipso.
- † 10.30—Soldier's Wife—CBC—W.P.T.B.
- † 10.45—Lucy Linton—CBC—Sunlight Soap.
- † 11.00—BBC News—CBC.
- † 11.15—Big Sister—CBC—Rinso.
- † 11.30—Recorded Varieties.
- † 12.15—The Happy Gang—Col.—Palm.—CBC.
- † 12.45—They Tell Me—Dept. of Finance—CBC.
- † 1.00—News and Messages.
- † 1.30—CBC Farm Broadcast—CBC.
- † 2.00—Woman of America—CBC—Ivory.
- † 2.15—Ma Perkins—CBC—Oxydol.
- † 2.30—Pepper Young's Family—CBC—Camay.
- † 2.45—Right to Happiness—CBC—P. & G.
- † 3.15—CBC News—CBC.
- † 3.18—Topical Talks—CBC.
- † 3.30—The Liptonaires—CBC—Lipton Tea.
- † 4.00—Front Line Family—CBC.
- 5.15—University Lecture.
- 5.45—Durham War Stamp Prog. Bee Hive.
- 6.15—So the Story Goes—Anac.n.
- † 6.30—CBC News.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—The Victory Parade—Coca Cola—CBC.
- 7.45—Rhythm and Romance—CBC.
- 8.00—Lux Radio Theatre—Lever Bros.—CBC.
- 9.15—Canadian Roundup—CBC.
- 10.00—String Album—CBC.
- 10.30—Harmony House—Nabob Prod.—CBC.

TUESDAY

- 9.15—Peggy's Point of View.
- 9.45—The Voice of Inspiration.

- 5.45—Air Command—Byers Flour Mills.
- 6.00—Norman Cloutier.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—Big Town—Sterling Products—CBC.
- 7.30—Crossroads of Youth—CBC.
- 8.00—John and Judy—Lamont Corliss—CBC.
- 8.30—Fibber McGee—CBC—S. C. Johnson.
- 9.30—Treasure Trail—CBC—Wm. Wrigley.
- 10.00—Studio Strings—Man. Tel. System.

WEDNESDAY

- 5.15—University Lecture.
- 5.45—Durham War Stamp Prog.—Bee Hive.
- 6.00—Waltz Interlude—Wpg. Bus. Colleges.
- 6.15—So the Story Goes—Anacin.
- 6.45—Korn Kobbler—Mitchell-Copp.
- 7.00—The People Ask—CBC.
- 8.30—Alan Young—CBC—Tuckett's Ltd.
- 9.30—National Labor Forum—CBC.
- 10.30—The Army Speaks—City Hydro.

THURSDAY

- 9.15—Peggy's Point of View.
- 5.45—Air Command—Byers Flour Mills.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—Songs of Liberty—CBC.
- 7.30—Aldrich Family—CBC—Gen. Foods.
- 8.00—Kraft Music Hall—CBC—Kraft Cheese.
- 8.30—Fighting Navy—CBC—B.A. Oil.
- 9.00—CBC News—CBC.
- 10.00—CBC Drama—CBC.
- 10.30—CBR Pops Orchestra—CBC.

FRIDAY

- 7.05—The Earlybirds—Eveready.
- 5.15—University Lecture.
- 5.45—Durham War Stamp Prog.—Bee Hive.
- 6.15—So the Story Goes—Anacin.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—The Victory Parade—Coca Cola—CBC.
- 7.30—Musical Mailbox—CBC—Cash. Bouquet.
- 8.00—Waltz Time—CBC—Sterling Products.
- 9.30—Eventide—CBC.
- 10.00—Soloquy—CBC.
- 10.30—Music from the Pacific—CBC.

SATURDAY

- 9.00—CBC News—CBC.
- 9.15—Peggy's Point of View.
- 9.45—Morning Devotions—CBC.
- 11.15—University Question Box.
- 11.30—Studio Strings—Man. Tel. System.
- 12.00—Week-end Review.
- 1.00—News and Messages.
- 6.15—Calling the Fur Trade—Soudacks.
- 6.30—British Variety Show.
- 7.00—Ici l'on Chante—CBC.
- 7.30—Share the Wealth—CBC—Col.—Palm.
- 10.00—Dances of the Nations—CBC.
- 10.30—CKY Dance Orchestra—CBC.
- 11.30—Leicester Square—CBC.

Measuring Applause

Applause Meter New Development in Canadian Radio.

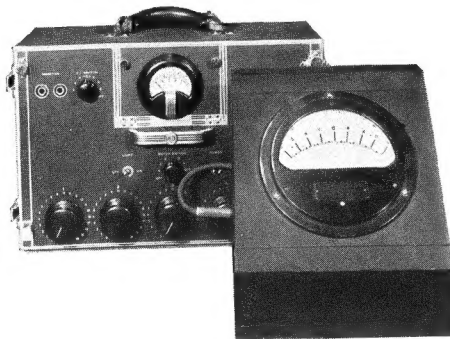
The old methods of judging audience applause, such as holding hands over a performer's head, have gone into the discard with the advent of a new applause meter introduced to Canadian radio by Cashmere Bouquet's "Musical Mailbox". The applause meter is the result of extensive experimentation with sound-measuring devices of all kinds. With the help of CBC engineers, a simple meter was finally worked out whose delicate mechanism registers quickly the most subtle of differences in applause.

On "Musical Mailbox" the performers compete against each other for applause. After each number, each performer's score is registered and the winners judged accordingly. A pre-show test of applause levels out any difference among audiences, so that from the start of each show the performers are on a par with each other.

But because the human ear cannot accurately distinguish the differences in decibels of one burst of applause against another, listeners can easily misjudge the volume of applause received. In what may sound to the human ear as two identical bursts of applause, there may be a difference as great as 200 points on the meter. Even stage performers accustomed to years of audience reaction misjudge the volume of applause when depending on auditory sense. This is because the human mind is apt to consider length of applause rather than volume. With the applause meter such errors are completely eliminated, since only volume registers.

Measures Actual Applause

Those listening at home are particularly susceptible to errors in judgment, especially when the applause is unusually loud for two or more performers. This happens because the controls operator has to maintain specified levels for proper radio transmission. And to do this, he has to tone down exceptionally loud applause to avoid distorted sound. This monitoring, however, does not in any way affect the readings of the ap-



plause meter for the meter works on an entirely separate microphone which feeds directly to the meter. In other words, the listener hears controlled applause while the meter registers the actual applause attained.

Use of the applause meter on "Musical Mailbox" has brought to light many interesting things about entertainment. For example: flashy numbers, in radio parlance called "novelties", consistently score high, while good music — even though immensely enjoyed by studio audiences, rarely draws more than an average score. Almost without exception, numbers like "Mairzy Doats" out-score selections such as "Beethoven's Fifth Symphony". Also, different instruments draw different applause. The most beautiful of violin renditions are almost certain to register lower than tricky accordion or trumpet numbers. All this may bear out the contention of those serious music lovers who insist that "good music is not applauded, it is appreciated"!

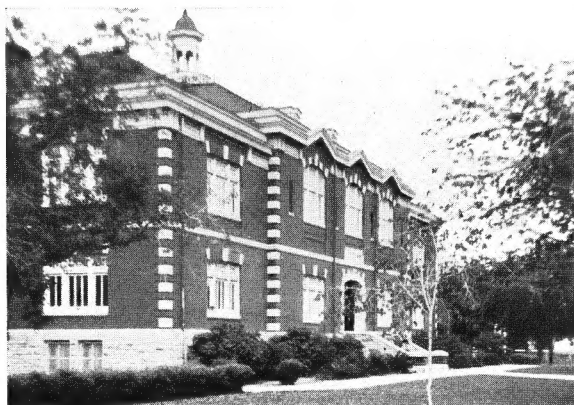


One of the basic elements of good speech is the decent treatment of the **syllables** of words. Anyone who has ever seriously studied phonetics knows that proper syllabication is absolutely fundamental for speech that people can listen to comfortably and understand with minimum effort.

—Prof. Louis Foley, "Broadcasting".



MANITOBA SCHOOLS



Brandon Collegiate

Collegiate work in Brandon was begun in September, 1883 in a building on Tenth Street. The first class of matriculants graduated in June, 1889. The present building was opened in September, 1908. In 1928 Junior High schools were opened in Brandon and the Collegiate became a Senior High school, doing the work only of Grades X, XI and XII.

The first principal in 1883 was E. S. Popham, who later became principal of Winnipeg Collegiate and afterwards Dr. E. S. Popham. In 1889 the principal was Mr. E. W. Montgomery, later the Hon. Dr. E. W. Montgomery, Minister of Health and Public Welfare for Manitoba. The first Matriculation class included Dr. J. Andrew Hall, who became a medical missionary and established a hospital in the Philippine Islands; R. A. Clement, Barrister at Law, Brandon; the late Dr. J. S. Matheson, Physician and Surgeon, Brandon; and Judge S. E. Clement of Brandon.

Mr. J. R. Reid, the present Principal, supplied us with the names of many past staff members and students now eminent in various fields, but of these space permits mention only of Martha Ostenso, famous author of "Wild Geese".

During the first world war, 38 students and 3 teachers gave their lives in

defence of freedom. During the present war, 39 students have been reported killed in action or missing, two died in training and five are prisoners of war. Altogether over 700 students are in the armed services, and five members of the staff. One student, Ted Brown, has recently been promoted to the rank of Lt.-Col. and is serving in Italy. A number of students have reached the rank of Major, including Aubrey Bennett, Claude Snider (of CKX), and Ted Scott. In the R.C.A.F. are Squadron Leaders Frank Ball and Art Lawrence. Two students have been awarded the D.F.C. for distinguished service, Flt. Lt. Douglas Carey and Squadron Leader Art Lawrence. Cecil Bateman, of the R.C.N.V.R. was mentioned in the King's Honours List and Nursing Sister Ruby McSorley was decorated by the Queen for meritorious service.

The following nurses are serving overseas: Ruby McSorley, Margaret Taylor, Margaret Stanley, Louise Berridge, Louise McBurney.

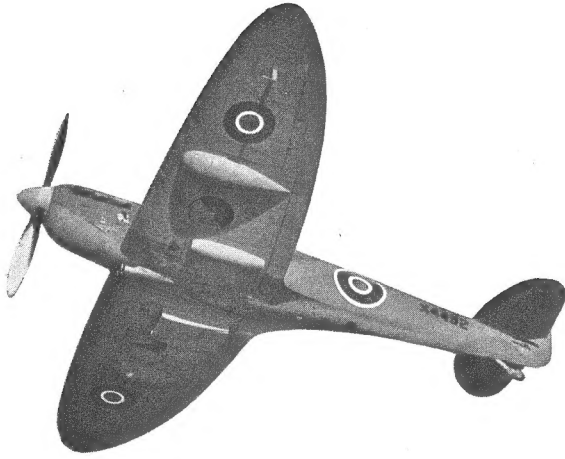
There is a very active war effort committee in the school and contributions to various funds have been generous. Students have also given freely of their services to various tag days, the T.B. clinic, and other worthy community efforts. Hi-Y and C.Y.C. groups give good service within the school.

Empire Aerodrome



Manitoba is proud of her allotted part in the Empire Air Training Plan, and glad to welcome the airmen who come from every part of the globe. Here they proceed through nearly every phase of training at our Elementary Flying Training Schools, Service Flying Training Schools, Bombing and Gunnery Schools, Air Navigation Schools, and other schools within our boundaries which help to make Canada the aerodrome of the Empire.

Acknowledgment: Photographs used on the outside cover of this issue were supplied by No. 2 Training Command, Royal Canadian Air Force. Inside cover material is reproduced from "The Keystone", published by The Travel and Publicity Bureau, Dept. of Mines and Natural Resources, Manitoba.



High Flight

Oh, I have slipped the surly bonds of earth,
And danced the skies on laughter-silvered wings;
Sunward I've climbed and joined the tumbling mirth
Of sun-split clouds—and done a hundred things
You have not dreamed of—wheeled and soared and swung
High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along and flung
My eager craft through footless halls of air.
Up, up the long delirious, burning blue
I've topped the wind-swept heights with easy grace,
Where never lark, or even eagle flew;
And while with silent, lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God.

—John Gillespie Magee, Jr.

EDITOR'S NOTE: There have been many stories told about the circumstances and the places in which people have written or composed poems, but it would not surprise us if John Gillespie Magee were the only person who ever composed a poem at a height of 30,000 feet in the air. You see Johnny was a pilot with the R.C.A.F. in England, and on bringing his plane to the ground after an operational flight he dashed off the words of this splendid poem on an old envelope and sent them to his mother thinking that at least SHE would be interested.

Not long after this two planes came swooping out of the clouds — there was a crash — and John Magee, the nineteen year old pilot of one of the planes was killed. But John Magee is not forgotten. So fine was his poem "High Flight" that it has been posted in every pilot training centre in the British Commonwealth — a monument to a fine young lad who gave his life in service to his country.

—Reprinted from "Manitoba School Journal."